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Classikerausgabe des Wiener Conservatoriums.

PIANOFORTE MUSIK.

Redigirt und herausgegeben von den
PROFESSOREN JOSEF DACHS, ANTON DOOR UND JULIUS EPSTEIN.

Friedrich Chopin

(redigirt und herausgegeben von Anton Door).

	<i>M.</i>	<i>S.</i>		<i>M.</i>	<i>S.</i>
Op. 6. 4 Mazurkas	—	40.	Op. 39. Scherzo. Cismoll	—	60.
„ 7. 5 Mazurkas	—	40.	„ 40. 2 Polonaisen	—	50.
„ 9. 3 Nocturnos	—	60.	„ 41. 4 Mazurkas	—	40.
„ 10. Etuden. Heft 1	1.	60.	„ 42. Walzer. Asdur	—	40.
„ 10. Etuden. Heft 2	1.	60.	„ 43. Tarantella. Asdur	—	40.
„ 11. 1. Concert. Emoll	1.	80.	„ 44. Polonaise. Fis moll	—	60.
„ 12. Brillante Variationen. Bdur	—	50.	„ 45. Präludium. Cismoll	—	30.
„ 13. Phantasie (air polonais). Adur	—	80.	„ 46. Concert-Allegro. Adur	—	70.
„ 14. Gr. Concertrondo. Krakowiak. Fdur	—	90.	„ 47. 3. Ballade. Asdur	—	50.
„ 15. 3 Nocturnos	—	50.	„ 48. 2 Nocturnos	—	60.
„ 16. Rondo. Esdur	—	70.	„ 49. Phantasie. Fmoll	—	50.
„ 17. 4 Mazurkas	—	50.	„ 50. 3 Mazurkas	—	30.
„ 18. Gr. Walzer. Esdur	—	40.	„ 51. Allegro vivace. Gesdur	—	60.
„ 19. Bolero. Cdur	—	50.	„ 52. 4. Ballade. Fmoll	—	50.
„ 20. Scherzo. Hmoll	—	60.	„ 53. Polonaise. Asdur	—	70.
„ 21. 2. Concert. Fmoll	1.	40.	„ 54. Scherzo. Esdur	—	60.
„ 22. Polonaise. Esdur	—	80.	„ 55. 2 Nocturnos	—	30.
„ 23. Ballade. Gmoll	—	50.	„ 56. 3 Mazurkas	—	30.
„ 24. 4 Mazurkas	—	50.	„ 57. Berceuse. Desdur	—	20.
„ 25. Etuden. Heft 1	1.	—	„ 58. Sonate. Hmoll	1.	50.
„ 25. Etuden. Heft 2	1.	10.	„ 59. 3 Mazurkas	—	40.
„ 26. 2 Polonaisen	—	60.	„ 60. Barcarolle. Fisdur	—	60.
„ 27. 2 Nocturnos	—	40.	„ 61. Polonaise. Fantaisie. Asdur	—	30.
„ 28. 24 Präludien	1.	60.	„ 62. 2 Nocturnos	—	30.
„ 29. Impromptu. Asdur	—	30.	„ 63. 3 Mazurkas	—	30.
„ 30. 4 Mazurkas	—	40.	„ 64. No. 1. Walzer. Desdur	—	30.
„ 31. Scherzo. Bmoll	—	70.	„ 64. „ 2. Walzer. Cismoll	—	30.
„ 32. 2 Nocturnos	—	40.	„ 64. „ 3. Walzer. Asdur	—	40.
„ 33. 4 Mazurkas	—	50.	„ 66. Fantaisie-Impromptu. Cismoll	—	40.
„ 34. No. 1. Walzer. Adur	—	40.	„ 67. 4 Mazurkas	—	40.
„ „ 2. Walzer. Amoll	—	30.	„ 68. 4 Mazurkas	—	40.
„ „ 3. Walzer. Fdur	—	30.	„ 69. 2 Walzer	—	40.
„ 35. Sonate. Bmoll	—	80.	Mazurka (à Gaillard). Amoll	—	30.
„ 35. Trauermarsch daraus einzeln	—	20.	Mazurka. Amoll	—	20.
„ 36. Impromptu. Fisdur	—	30.	Polonaise (à Mad. Du-Pont)	—	30.
„ 37. 2 Nocturnos	—	40.	Walzer. Emoll	—	30.
„ 38. 2. Ballade. Fdur	—	40.	3 Nouvelles Etudes. Fmoll, Asdur, Desdur	—	40.

Eigenthum des Verlegers.

Hamburg, Aug. Cranz.

WIEN, C. A. Spina, Verlags- und Kunsthandlung (Alwin Cranz).

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Handwritten title in a decorative frame, likely a library or collection name.

Handwritten text, likely a list of names or a table of contents, arranged in columns.

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III



Handwritten text, likely a list of names or a table of contents, arranged in columns.

DREI NOTTURNOS
von
FRIEDRICH CHOPIN.
Op. 15

Ferdinand Hiller gewidmet.

Andante cantabile. M.M. ♩ = 69.

Nº 1.

semplice e tranquillo

sempre legato

poco cresc. e ritenuto

dolciss.

delicatissimo

dolciss.

smorzando

Con fuoco. M.M. ♩ = 84.

Con fuoco. M.M. 84.

The musical score is written for piano and consists of six systems, each with a treble and bass staff. The key signature is B-flat major (two flats) and the time signature is 3/4. The score includes various musical notations and performance instructions:

- System 1:** Treble staff has a continuous eighth-note pattern. Bass staff has a descending eighth-note pattern. Dynamics: *f*, *f*₂. Articulation: accents on the bass staff. Performance instruction: *Con fuoco*.
- System 2:** Treble staff continues the eighth-note pattern. Bass staff has a descending eighth-note pattern. Dynamics: *f*, *cresc.*, *pp*. Performance instruction: *pp e poco ritenuto*.
- System 3:** Treble staff has a continuous eighth-note pattern. Bass staff has a descending eighth-note pattern. Dynamics: *dim.*, *pp*. Performance instruction: *a tempo*.
- System 4:** Treble staff has a continuous eighth-note pattern. Bass staff has a descending eighth-note pattern. Dynamics: *dim.*, *cresc.*. Performance instruction: *dim.*.
- System 5:** Treble staff has a continuous eighth-note pattern. Bass staff has a descending eighth-note pattern. Dynamics: *f*, *cresc.*. Performance instruction: *f con fuoco*.
- System 6:** Treble staff has a continuous eighth-note pattern. Bass staff has a descending eighth-note pattern. Dynamics: *f*, *cresc.*, *pp*. Performance instruction: *sempre legato*.

The score is marked with various dynamics including *f* (forte), *sf* (sforzando), *cresc.* (crescendo), *dim.* (diminuendo), *pp* (pianissimo), and *p* (piano). It also includes performance instructions such as *Con fuoco*, *pp e poco ritenuto*, *a tempo*, and *sempre legato*. The page is numbered 84 in the top right corner.

dim. rall. e calando

Tempo I.

sotto voce

poco cresc. e ritenuto dolciss.

dolciss.

pp dim. rall. smorzando

Larghetto. M.M. ♩ = 40.

Nº 2.

sostenuto

leggiere

pp

con forza

dolciss.

pp e poco ritenuto

cresc.

con forza

stringendo

ritenuto

Doppio movimento.

sotto voce

cresc.

C. 24942

This page contains seven systems of musical notation for a piano piece. The notation includes treble and bass staves with various musical symbols, dynamics, and performance instructions.

System 1: Treble staff begins with a forte (*f*) dynamic. The bass staff has a fingering of 15.

System 2: The treble staff continues with a crescendo (*cresc.*) marking.

System 3: The treble staff includes a decrescendo (*decresc.*) and a diminuendo (*dim.*) marking. The bass staff has a forte (*f*) dynamic.

System 4: The treble staff has a piano (*pp*) dynamic. The bass staff includes markings for *dim*, *molto rallentando*, *smorz.*, and *dolce*. A tempo change to **Tempo I.** is indicated.

System 5: The treble staff begins with a *leggerissimo* marking. The bass staff has a *con forza* marking.

System 6: The treble staff includes a crescendo (*cresc.*) and a forte (*f*) dynamic. The bass staff has a *dim. rall.* marking.

System 7: The treble staff includes a diminuendo (*dim.*) and a *smorzando* marking. The bass staff has a *pp sf* marking.

The page concludes with the number **C. 24942** at the bottom center.

N^o 3.

Lento. M.M. ♩ = 60.

Nº 3.

Lento. M.M. $\text{♩} = 60$.

p languido e rubato

dim.

a tempo

poco ritenuto

leggeriss.

a tempo

dim. ritenuto sotto roce

sostenuto

cresc.

First system of musical notation. The treble and bass staves contain complex chordal and melodic passages. The key signature has two flats (B-flat and E-flat). The system concludes with a *rall.* (rallentando) marking. Below the staves, there are several measures of figured bass notation, including "Led. #*", "4 5 4 5", and "Led. #*" with a star symbol.

Second system of musical notation. The tempo marking *a tempo religioso* is centered above the staff. The system begins with a *pp* (pianissimo) dynamic. The bass staff features a melodic line with the instruction *sempre legato* (always legato) written below it. The system ends with a *p* (piano) dynamic marking.

Third system of musical notation. This system continues the musical texture with dense chordal accompaniment in the treble and a more active bass line. The key signature remains two flats.

Fourth system of musical notation. This system features sustained chords in the treble and a steady eighth-note bass line. The key signature remains two flats.

Fifth system of musical notation. This system is characterized by frequent *sf* (sforzando) accents on various notes in both staves, creating a rhythmic and dynamic pattern.

Sixth system of musical notation. This system continues the pattern of *sf* accents. A *pp* (pianissimo) dynamic is marked in the middle of the system, specifically under the bass staff.

Seventh system of musical notation. The system begins with *sf* accents and concludes with a *ritenuto* (rhythm-retained) marking. The final measure of the system is marked with *pp* (pianissimo).

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Classikerausgabe des Wiener Conservatoriums. Pianofortemusik.

Redigirt und herausgegeben von den Professoren J. Dachs, A. Door und J. Epstein.

Friedrich Chopin.

(R. u. h. v. Anton Door.)

	M.	Pf.
Op. 6. 4 Mazurkas	—	40.
" 7. 5 Mazurkas	—	40.
" 9. 3 Nocturnos	—	60.
" 10. Etuden. Heft 1.	1.	60.
" 10. Etuden. Heft 2.	1.	60.
" 11. 1. Concert. Emoll.	1.	80.
" 12. Brillante Variationen. Bdur	—	50.
" 13. Phantasie (air polonais). Adur	—	80.
" 14. Gr. Concerto rondo, Krakowiak. Fdur	—	90.
" 15. 3 Nocturnes	—	50.
" 16. Rondo. Esdur	—	70.
" 17. 4 Mazurkas	—	50.
" 18. Gr. Walzer. Esdur	—	40.
" 19. Bolero. Cdur	—	50.
" 20. Scherzo. Hmoll	—	60.
" 21. 2. Concert. Fmoll	1.	40.
" 22. Polonaise. Esdur	—	80.
" 23. Ballade. Gmoll	—	50.
" 24. 4 Mazurkas	—	50.
" 25. Etuden. Heft 1.	1.	—
" 25. Etuden. Heft 2.	1.	10.
" 26. 2 Polonaisen	—	60.
" 27. 2 Nocturnos	—	40.
" 28. 24 Präludien	1.	60.
" 29. Impromptu. Asdur	—	30.
" 30. 4 Mazurkas	—	40.
" 31. Scherzo. Bmoll	—	70.
" 32. 2 Nocturnos	—	40.
" 33. 4 Mazurkas	—	50.
" 34. No. 1. Walzer. Adur	—	40.
" 34. " 2. Walzer. Amoll	—	30.
" 34. " 3. Walzer. Fdur	—	30.
" 35. Sonate. Bmoll	—	80.
" 35. Trauermarsch daraus einzeln	—	20.
" 36. Impromptu. Fisdur	—	30.
" 37. 2 Nocturnos	1.	40.
" 38. 2. Ballade. Fdur	—	40.
" 39. Scherzo. Cismoll	—	60.
" 40. 2 Polonaisen	—	50.
" 41. 4 Mazurkas	—	40.
" 42. Walzer. Asdur	—	40.
" 43. Tarantella. Asdur	—	40.
" 44. Polonaise. Fismoll	—	60.
" 45. Präludium. Cismoll	—	30.
" 46. Concert-Allegro. Adur	—	70.
" 47. 3. Ballade. Asdur	—	50.
" 48. 2 Nocturnos	—	60.
" 49. Phantasie. Fmoll	—	50.
" 50. 3 Mazurkas	—	30.
" 51. Allegro vivace. Gesdur	—	30.
" 52. 4. Ballade. Fmoll	—	60.
" 53. Polonaise. Asdur	—	50.
" 54. Scherzo. Esdur	—	70.
" 55. 2 Nocturnos	—	60.
" 56. 3 Mazurkas	—	30.
" 57. Berceuse. Desdur	—	30.
" 58. Sonate. Hmoll	1.	20.
" 59. 3 Mazurkas	—	50.
" 60. Barcarolle. Fisdur	—	40.
" 61. Polonaise-Fantaisie. Asdur	—	60.
" 62. 2 Nocturnos	—	30.
" 63. 3 Mazurkas	—	30.
" 64. No. 1. Walzer. Desdur	—	30.
" 64. " 2. Walzer. Cismoll	—	30.
" 64. " 3. Walzer. Asdur	—	30.
" 65. Fantaisie-Impromptu. Cismoll	—	40.
" 67. 4 Mazurkas	—	40.
" 68. 4 Mazurkas	—	40.
" 69. 2 Walzer	—	40.

	M.	Pf.
Mazurka (à Gaillard). Amoll	—	30.
Mazurka. Amoll	—	20.
Polonaise (à Mad. Du-Pont)	—	30.
Walzer. Emoll	—	30.
3 nouvelles Etudes. Fmoll, Asdur, Desdur	—	40.

J. L. Dussek.

(R. u. h. v. J. Dachs.)

Op. 61. Elégie harmonique. Fismoll	—	60.
" 77. Sonate. L'invocation. Fmoll	1.	10.

J. Field.

(R. u. h. v. J. Dachs.)

1. Concerto. Esdur		
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J. N. Hummel.

(R. u. h. v. J. Dachs.)

Op. 13. Sonate. Esdur	1.	—
" 18. Phantasie. Esdur	1.	10.
" 20. Sonate. Fmoll	—	80.
" 55. La bella capricciosa. Polonaise	—	70.
" 81. Sonate. Fismoll	1.	40.
" 85. Concert. Amoll	1.	60.
" 89. Concert. Hmoll	2.	50.
" 106. Sonate. Ddur	1.	20.
" 109. Rondo brillant	—	50.
" 120. La Galante. Rondo. Esdur	—	50.

F. Mendelssohn-Bartholdy.

(R. u. h. v. J. Epstein.)

Op. 5. Capriccio	—	60.
" 7. 7 Characterstücke	1.	30.
" 14. Rondo capriccioso	—	50.
" 16. 3 Phantasien	—	60.
" 22. Capriccio. Hmoll	—	—
" 25. 1. Concert. Gmoll	1.	10.
" 28. Phantasie. Fismoll	—	—
" 29. Rondo brillant. Esdur	—	—
" 33. No. 1. Caprice	—	60.
" 33. " 2. Caprice	—	60.
" 33. " 3. Caprice	—	40.
" 35. " 1. Präludium u. Fuge Emoll	—	60.
" 35. " 2. Präludium u. Fuge Ddur	—	30.
" 35. " 3. Präludium u. Fuge Hmoll	—	40.
" 35. " 4. Präludium u. Fuge Asdur	—	40.
" 35. " 5. Präludium u. Fuge Fmoll	—	40.
" 35. " 6. Präludium u. Fuge Bdur	—	40.
" 40. 2. Concert. Dmoll	1.	40.
" 43. Serenade u. Allegro gioioso. Ddur	—	70.
" 54. 17 Variations sérieuses	—	40.
" 82. Variationen. Esdur	—	40.
" 83. Variationen. Bdur	—	50.
Andante cantabile u. Presto agitato. Hmoll	—	60.

Lieder ohne Worte.

No. 1. Andante con moto. Edur	—	30.
" 2. Andante espressivo. Amoll	—	20.
" 3. Molto allegro e vivace. Adur	—	30.
" 4. Moderato. Adur	—	20.
" 5. Poco agitato. Fismoll	—	30.
" 6. Venetianisches Gondellied. Andante sostenuto. Gmoll	—	20.
" 7. Andante espressivo. Esdur	—	20.
" 8. Allegro di molto. Bmoll	—	20.
" 9. Adagio non troppo. Edur	—	20.

Lieder ohne Worte.

No.		M.	Pf.
10.	Agitato e con fuoco. Hmoll	—	30.
11.	Andante gracioso. Ddur	—	20.
12.	Venetianisches Gondellied. Allegretto tranquillo. Fismoll	—	20.
13.	Con moto. Esdur	—	20.
14.	Allegro non troppo. Cmoll	—	20.
15.	Presto e molto vivace. Edur	—	30.
16.	Andante. Adur	—	20.
17.	Agitato. Amoll	—	30.
18.	Duetto. Andante con moto. Asdur	—	30.
19.	Andante con moto. Asdur	—	20.
20.	Allegro non troppo. Esdur	—	30.
21.	Presto agitato. Gmoll	—	30.
22.	Adagio. Fdur	—	20.
23.	Volkslied. Allegro con fuoco. Amoll	—	20.
24.	Molto allegro vivace. Adur	—	30.
25.	Andante espressivo. Gdur	—	20.
26.	Allegro con fuoco. Bdur	—	20.
27.	Andante maestoso. Emoll	—	20.
28.	Allegro con anima. Gdur	—	20.
29.	Venetianisches Gondellied. Andante con moto. Amoll	—	20.
30.	Allegretto grazioso. Adur (Frühlingslied)	—	20.
31.	Andante. Esdur	—	20.
32.	Allegro leggiero. Fismoll	—	20.
33.	Andante tranquillo. Bdur	—	20.
34.	Presto. Cdur (Spinnerlied)	—	30.
35.	Moderato. Hmoll	—	20.
36.	Allegretto non troppo. Edur	—	20.

Franz Schubert.

(R. u. h. v. J. Dachs.)

Op. 15. Phantasie. Cdur	1.	10.
" 42. Sonate. Amoll	1.	10.
" 53. Sonate. Ddur	1.	40.
" 78. Phantasie. Gdur	1.	30.
" 90. No. 1. Impromptu. Cmoll	—	40.
" 90. " 2. Impromptu. Esdur	—	40.
" 90. " 3. Impromptu. Gdur	—	40.
" 90. " 4. Impromptu. Asdur	—	40.
" 94. Heft 1. Moments musicaux	—	40.
" 94. Heft 2. Moments musicaux	—	40.
" 122. Sonate. Esdur	1.	—
" 142. Heft 1. Impromptus	—	70.
" 142. Heft 2. Impromptus	—	80.

R. Schumann.

(R. u. h. v. J. Dachs.)

Op. 18. Arabeske. Cdur		
" 19. Blumenstück. Desdur		
" 20. Humoreske. Bdur		
" 23. Nachtstücke		
" 26. Faschingsschwank aus Wien. Bdur		

C. M. von Weber.

(R. u. h. v. J. Dachs.)

Op. 12. Momento capriccioso. Bdur	—	30.
" 21. Gr. Polonaise. Esdur	—	40.
" 24. Sonate. Cdur	1.	20.
" 32. Concert. Esdur	1.	10.
" 39. Sonate. Asdur	1.	40.
" 62. Rondo brillant. Esdur	—	40.
" 65. Aufforderung zum Tanz	—	40.
" 72. Polonaise. Edur	—	40.
" 79. Concertstück	1.	—



